

THE CHRONOLOGICAL



ARTIE SHAW
AND HIS ORCHESTRA
1936

WITH GEORGE WETTLING, BUDDY MORROW, JOE LIPPMAN,
TONY PASTOR, LEE CASTLE, TONY ZIMMERS,
MARK BENNETT, JERRY GRAY...

CLASSICS

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ARTIE SHAW AND HIS ORCHESTRA 1936

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|----|--|-------------|----------|-------------|----|--|--------------|----------|-------------|
| 1 | The Japanese Sandman | (B-19434-2) | 06-11-36 | 2:27 | 11 | One, Two, Button Your Shoe | (B-19897-1) | 09-17-36 | 2:47 |
| 2 | A Pretty Girl Is Like A Melody | (B-19435-2) | 06-11-36 | 2:47 | 12 | Let's Call A Heart A Heart | (B-19898-2) | 09-17-36 | 3:23 |
| 3 | I Used To Be Above Love | (B-19436-1) | 06-11-36 | 2:58 | 13 | The Skeleton In The Closet | (B-20166-1) | 10-30-36 | 2:43 |
| 4 | No Regrets | (B-19437-4) | 06-11-36 | 2:00 | 14 | There's Something In The Air | (B-20167-1) | 10-30-36 | 3:15 |
| 5 | South Sea Island Magic | (B-19667-1) | 08-06-36 | 3:14 | 15 | Take Another Guess | (B-20168-1) | 10-30-36 | 2:30 |
| 6 | It Ain't Right | (B-19668-2) | 08-06-36 | 3:07 | 16 | There's Frost On The Moon | (B-20169-1) | 10-30-36 | 2:52 |
| 7 | Sugar Foot Stomp | (B-19669-2) | 08-06-36 | 3:21 | 17 | Love And Learn | (B-20342-2) | 11-30-36 | 2:43 |
| 8 | Thou Swell | (B-19670-3) | 08-06-36 | 3:06 | 18 | Moon Face | (B-203433-2) | 11-30-36 | 2:53 |
| 9 | You're Giving Me A Song And A Dance | | | | 19 | The Same Old Line | (B-20344-2) | 11-30-36 | 2:50 |
| | | (B-19895-1) | 09-17-36 | 3:13 | 20 | You Can Tell She Comes From Dixie | | | |
| 10 | Darling, Not Without You | (B-19896-1) | 09-17-36 | 3:11 | | | (B-20345-1) | 11-30-36 | 2:38 |

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1936

ARTIE SHAW

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ARTIE SHAW

1936

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ARTIE SHAW AND HIS ORCHESTRA

1936

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|-----------|---|----------|------|
| 1 | THE JAPANESE SANDMAN (Egan-Whiting)
(B-19434-2) | 06-11-36 | 2:27 |
| 2 | A PRETTY GIRL IS LIKE A MELODY (Berlin)
(B-19435-2) | 06-11-36 | 2:47 |
| 3 | I USED TO BE ABOVE LOVE (Gershwin-Duke)
(B-19436-1) | 06-11-36 | 2:58 |
| 4 | NO REGRETS (Tobias-Ingraham)
(B-19437-4) | 06-11-36 | 2:00 |
| 5 | SOUTH SEA ISLAND MAGIC (Long-Tomerlin)
(B-19667-1) | 08-06-36 | 3:14 |
| 6 | IT AIN'T RIGHT (Rothberg-Meyer)
(B-19668-2) | 08-06-36 | 3:07 |
| 7 | SUGAR FOOT STOMP (Oliver-Armstrong)
(B-19669-2) | 08-06-36 | 3:21 |
| 8 | THOU SWELL (Rodgers-Hart)
(B-19670-3) | 08-06-36 | 3:06 |
| 9 | YOU'RE GIVING ME A SONG AND A DANCE (Agers-Symes)
(B-19895-1) | 09-17-36 | 3:13 |
| 10 | DARLING, NOT WITHOUT YOU (Silver-Sherman-Heyman)
(B-19896-1) | 09-17-36 | 3:11 |
| 11 | ONE, TWO, BUTTON YOUR SHOE (Johnston-Burke)
(B-19897-1) | 09-17-36 | 2:47 |
| 12 | LET'S CALL A HEART A HEART (Johnston-Burke)
(B-19898-2) | 09-17-36 | 3:23 |
| 13 | THE SKELETON IN THE CLOSET (Johnston-Burke)
(B-20166-1) | 10-30-36 | 2:43 |

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|-----------|--|----------|------|
| 14 | THERE'S SOMETHING IN THE AIR (Adamson-McHugh)
(B-20167-1) | 10-30-36 | 3:15 |
| 15 | TAKE ANOTHER GUESS (Sherman-Newman-Mencher)
(B-20168-1) | 10-30-36 | 2:30 |
| 16 | THERE'S FROST ON THE MOON (Ahlerl-Young)
(B-20169-1) | 10-30-36 | 2:52 |
| 17 | LOVE AND LEARN (Schwartz-Heyman)
(B-20342-2) | 11-30-36 | 2:43 |
| 18 | MOON FACE (Schwartz-Heyman)
(B-20343-2) | 11-30-36 | 2:53 |
| 19 | THE SAME OLD LINE (Seymour-Lawnhurst)
(B-20344-2) | 11-30-36 | 2:50 |
| 20 | YOU CAN TELL SHE COMES FROM DIXIE (Symes-Ager)
(B-20345-1) | 11-30-36 | 2:38 |

Photo from the Zwonicek collection.
Special thanks: Tom Kelly.

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ARTIE SHAW AND HIS ORCHESTRA 1936

Few other American big-band leaders had careers more complex and intricate than that of Artie Shaw. During the two decades he fronted his own orchestras, he was constantly looking for new means of artistic expression, and thus often drastically changed the personnels and the sound of his bands.

Born Arthur Arshawsky on May 13, 1910 in New York City, Artie Shaw got started on ukulele and saxophone, playing in the High School band in New Haven, Connecticut. Aged 15, he left for Kentucky, joining several more or less obscure bands before returning to New York. In 1936 he formed his own orchestra, including strings, thereby showing the intentions not to follow an orthodox jazz approach. By and by he acquired a flawless technique on the clarinet, putting him on equal footing with masters such as Benny Goodman, Buster Bailey or Barney Bigard (the latter often quoting him as his favorite). Around 1937, Shaw was fronting a new orchestra, which soon became one of the nation's most popular attractions. In November 1939, at the peak of his success, he broke up the orchestra and left for Mexico. His next aggregation, the "Gramercy Five", was also a short-lived affair. Artie Shaw then joined the Navy, where he fronted one of the best service bands of the war years. After his discharge, he was back with an equally fine civilian outfit, which recorded and toured for some years. In the late forties, Shaw experimented with classical music, but never actually quit jazz until 1955. After years of seclusion, spent partly in Spain, he reappeared on the scene in 1983, conducting and arranging for a new unit led by Dick Johnson. Little has been heard from him since except for an interview in 1993. He now seems to have left the music scene altogether.

This first volume of the complete recordings of Artie Shaw and His Orchestra, presented in chronological order, documents his unusual beginnings as a band leader. The first band of his to record was assembled as an intermission outfit, programmed to play between "name" bands in New York on May 24, 1936. The unexpected financial and artistic success of the event enabled Shaw to keep the band on a permanent basis. These early recordings have often been severely criticized for their alleged lack of taste and swing. Indeed, the arrangements, mostly by Artie Shaw and Joe Lippman, rarely integrate the string-quartet into the jazz context. In addition, Shaw's own playing is still miles away from the near-perfection of only a few years later. In his memoirs, Shaw himself later wrote very enthusiastically about these recordings, which he considered among his most important contributions to jazz. In many ways, these early sides underline Shaw's quest for the unconventional as he strove to avoid imitation. They certainly did not make him rich, however, as most of these records sold very poorly when first issued. To be continued...

Anatol Schenker, October 1995.

DISCOGRAPHY ARTIE SHAW 1936

ARTIE SHAW AND HIS ORCHESTRA: Artie Shaw-cl dir. Willie Kelly-t/Mark Bennett-tb/Tony Zimmers-ts/Julie Schechter-Lou Klayman-Sam Persoff-Jimmy Oderich-strings/Fulton McGrath-p/Wes Vaughan-g-v/Hank Wayland-sb/Sammy Weiss-d.

New York, June 11, 1936.

B-19434-2	The Japanese Sandman	Brunswick 7688
B-19435-2	A Pretty Girl Is Like A Melody	Brunswick 7688
B-19436-1	I Used To Be Above Love - vWV	Brunswick 7698
B-19437-4	No Regrets - vWV	Brunswick 7698

ARTIE SHAW AND HIS ORCHESTRA: Artie Shaw-cl dir. Lee Castaldo-Dave Wade-t/Mike Michaels-tb/Tony Pastor-ts/Jerry Gray-Sam Rosenblum-Sam Persoff-Jimmy Oderich-strings/Joel Lippman-p/Gene Stultz-g/Ben Ginsberg-sb/Sammy Weiss-d/Peg La Centra-v.

New York, August 6, 1936.

B-19667-1	South Sea Island Magic - vPL	Brunswick 7721
B-19668-2	It Ain't Right - vPL	Brunswick 7721
B-19669-2	Sugar Foot Stomp	Brunswick 7735
B-19670-3	Thou Swell	Brunswick 7735

ARTIE SHAW AND HIS ORCHESTRA: Artie Shaw-cl dir. Lee Castaldo-Zeke Zarchy-t/Mike Michaels-tb/Tony Pastor-ts-v/Jerry Gray-Ben Plotkin-Sam Persoff-Jimmy Oderich-strings/Joel Lippman-p/Gene Stultz-g/Ben Ginsberg-sb/Sammy Weiss-d/Peg La Centra-v.

New York, September 17, 1936.

B-19895-1	You're Giving Me A Song And A Dance - vPL	Brunswick 7741
B-19896-1	Darling, Not Without You - vPL	Brunswick 7741
B-19897-1	One, Two, Button Your Shoe - vTP	Brunswick 7750
B-19898-2	Let's Call A Heart A Heart - vPL	Brunswick 7750

ARTIE SHAW AND HIS ORCHESTRA: Artie Shaw-cl dir. Lee Castaldo-Zeke Zarchy-t/Mike Michaels-tb/Tony Pastor-ts-v/Jerry Gray-Franz Siegfried-Sam Persoff-Bill Schumann-strings/Joel Lippman-p/Tony Gottuso-g/Ben Ginsberg-sb/George Wettling-d/Peg La Centra-v.

New York, October 30, 1936.

B-20166-1	The Skeleton In The Closet	Brunswick 7771
B-20167-1	There's Something In The Air - vPL	Brunswick 7778
B-20168-1	Take Another Guess - vPL	Brunswick 7778
B-20169-1	There's Frost On The Moon - vPL	Brunswick 7771

ARTIE SHAW AND HIS ORCHESTRA: Buddy Morrow-tb replaces Michaels.

New York, November 30, 1936.

B-20342-2	Love And Learn - vPL	Brunswick 7787
B-20343-2	Moon Face - vPL	Brunswick 7787
B-20344-2	The Same Old Line	Brunswick 7794
B-20345-1	You Can Tell She Comes From Dixie - vPL	Brunswick 7794

ARTIE SHAW
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